



**BEACH BOYS STOMP - AUG 1989**

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him or just sounds that he was into at the time. He dutifully included "Good Vibrations" to represent the Beach Boys but, (shock, horror, gasp!) although he enjoyed playing with the boys his favourite group was actually The Byrds. He did, however, agree that Brian was indeed a genius and "we were his vocal orchestra". Another interesting item on the old crystal set was McCartney On McCartney, an epic eight-part series covering Paul's musical career from school days through the Beatles and up to his current album. Conceding the influence of the Beach Boys and PET SOUNDS in particular he had this to say: "John and I used to nick a lot.

*"Editorial"*

I know it has been said before but every now and then we are reminded how lucky we are as fans of a group which, after what amounts to aeons in popular music terms, is more or less still together in its original form and is still very much a going concern. The only snag is that although the guys are still cruisin' they're doing it in third gear. Standing back a pace and looking at the current situation we have an upcoming tour (albeit a spindly one at present) and an album with just five new songs on it. Still there are a crop of vintage album CDs waiting in the wings and the good ol' convention draws ever closer so all in all we have a lot to be thankful for.

The lads have even been represented on steam radio of late in the shape of messrs Wilson B. and Johnston. Brian appeared on Roger Scott's excellent Classic Albums series talking about PET SOUNDS but it must be said he was not in best form, often rambling on about not very much and even contradicting himself in the same sentence.

After all these years it must be difficult for the man to recall anything new and to separate fact from legend. Bruce was in good form on Radio 2's Sounds Of The Sixties, presenting a clutch of platters that, for one reason or another, held some importance for

We were quite happy to nick things off people; you start off with the nicked piece and it gets into the song and you never notice in the end where it was nicked from. I mean, the beginning of "Here There And Everywhere" we were trying to do it like the Beach Boys. I don't think it really sounds like the Beach Boys but in our heads it was a Beach Boys beginning and that's good really 'cause it gives you some sort of framework to work in." Incidentally I reckon the influence is still very much there - "Motor Of Love" from his new album is just beautiful, great harmonies and just the kind of stuff I'd love to hear Brian and the boys doing now.

Hard to believe but the next STOMP will be post-convention; judging by the ticket sales the event should be well attended (nothing to do with last years major occurrence of course). See you there.

CHRIS WHITE

Happy birthday to Alan Jardine, 47 on 3rd September. Best of luck with "Island Girl".

Please send in your favourite songs in order 1-5, (the new songs only). From the "Still Cruisin'" Album. When you get it that is.

BACK ISSUES AVAILABLE: 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72 and 73. £1.50 per copy, overseas add 50p per copy.

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MIKE

BEACH	BOYS	STOMP
BRIAN	WILSON	SPECIAL ISSUE

Ready at last is the '88 Convention commemorative special issue packed with photographs of Brian Wilson playing live and meeting the fans back on that unforgettable day in September '88. Also many of your letters commenting on the very special day have been included. You will be able to order photographs from this issue with all details included within.

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There will only be 500 copies printed and numbered individually, so when you order quote your 1988 Convention ticket number and you will be sent the corresponding numbered issue. We will hold this arrangement until 22nd September, at which time we will clear all unsold issues regardless of number.

ROY GUDGE & MIKE GRANT

# REVIEWS

**STILL CRUISIN'** - Beach Boys Capitol

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**SIDE B:** Wipeout, Make It Big, I Get Around, Wouldn't It Be Nice, California Girls.

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MAKE IT BIG (Love-Melcher) -3.07. Early reports which said that this song from "Troup Beverly Hills" was not up to scratch are dispelled on listening. It sounds to me like an obvious movie song, written to tie in with whatever it's related to in the film. Keyboards dominate the track with Carl very much up front, saxophones and lots of echo, plus some lead singing from Mike with Alan getting a couple of lines. Again not up to snuff for a single but an OK album track. I'm still grateful to get five new songs when I expected three. (Bill House) also co-wrote.

To summarise; it's great to have a bulk of new material, the first since the 1985 album. But because of the last three tracks I still think us fans are getting shortchanged. Plus with the advent of CDs surely artists like the Beach Boys should be looking to give value for money. Still one thing's for sure, the Beach Boys are still ~~easy~~ cruisin' after all these years.

MIKE Special thanks to Tony Wadsworth in the UK. Trish Metz in the USA.

### STILL... COASTING?

It's still there. That feeling of anticipation as you slot the cassette in to hear a new Beach Boys song for the first time. Of course this is the jaded, slightly cynical, we've-heard-it-all-before, still-sloggin'-after-all-these-years 1980's. But the feeling is still there.

The five newies on the forthcoming STILL CRUISIN' album sit pretty snugly in the above category but, to be fair, after a few plays they're growing on me. Mike Love kicks off the title track in his best "Kokomo" voice with a pinch of backward echo (the first since "Feel Flows"?) before the lads join in to take up the chant "Come on let's cruise, you got nothing to lose." The now predictable heavy offbeat carries the song through at a solid pace and, yes, I can hear this blaring forth from the car radios of rail strike victims already, taking it high into the top ten. (But don't hold your breath.)

What's this, dinner? Oh no, just a ruddy great gong heralding "Somewhere Near Japan", a fascinating track with interesting lyrics but definitely a more Byrd-like than Beach Boys feel. Jangling guitars support vocals from Mike, Alan and satin-voiced Carl - a lovely section comes at the end of the phrase "My engine's all burned out, my crew has all baled out" with Mike hitting a spot-on bass note as only he can.

The equally distinctive tones of Brian are well to the fore in the acapella intro to "Island Girl", to these ears a somewhat uninspired piece of almost reggae. Much as I hate to disagree with my esteemed editor and fellow contributing editor, despite the tropical flavour this track leaves me cold. Commercial it may be but when one starts thinking about other things whilst listening to a new song there's something wrong somewhere.

"In My Car" comes to the rescue with Brian handling most of the vocals on this high revving rocker. Astonishingly, the basic chord sequences could have been lifted straight out of 1963 but the track is perhaps a little too busy - the culprit appears to be the bloke with the big sticks, as the drumming is somewhat overpowering - while Brian does a passable Shakin' Stevens impression half way through, even sneaking in "we're still cruisin' after all these years". You kinda get used to this one though and I like it.

Last of the new tracks is "Make It Big" with its piercing harmonised hookline. There's a strong driving pace with effective vocal interchanges but once again things are a bit sparse in the melody department. Oh yes, Brian makes it at the last minute as guest backing vocalist on the outro.



*Not just nostalgia: The Beach Boys, from left, Mike Love, Brian Wilson, Al Jardine, Carl Wilson, Bruce Johnston.*

# The Beach Boys' New Splash

By STEVE HOCHMAN

The Beach Boys are riding their biggest wave in two decades. They're coming off their first No. 1 single in 22 years ("Kokomo"), "genius" Brian Wilson is back in the fold, they've returned to Capitol Records and are on the road with Chicago for a hot-ticket summer tour.

You'd think these purveyors of good vibrations and endless summer fun, fun, fun would be coasting along quite comfortably. But the mood at a Culver City sound stage during the band's final rehearsal for the Chicago tour was anything but light.

The tension seemed to mirror the band's determination to take advantage of the current resurgence and re-establish itself as a contemporary hit-maker—or

be doomed to a life as nostalgia merchants.

Carl Wilson, who had spent much of the night before working on new songs in a recording studio, declined to be interviewed. And Wilson, Bruce Johnston, Mike Love and Al Jardine seemed pretty businesslike as they worked out choreography steps to "Barbara Ann" with the six bikined surfer girls who are decorating the stage on this tour (which includes shows Saturday at the Pacific Amphitheatre and Sunday at the Hollywood Bowl).

Explained Johnston, who joined the Beach Boys in 1965 after Brian Wilson gave up full-time touring: "I don't want the Beach Boys to be the futile endless

road show of 'The King and I' or 'I Love Lucy' reruns. I live, eat and breathe getting on the radio. I just think, 'How can we get back on the radio?'"

Johnston didn't pause before answering himself: "With great songs, that's how!"

An odd question, coming not long after the band's "Kokomo," a song from the "Cocktail" movie score, became the Beach Boys first No. 1 single since 1966's "Good Vibrations."

And that was only one highlight from what was the group's best year in eons. It began with its induction into the Rock and Roll Hall of Fame, built through the attention focused on the solo album debut of Brian Wilson—the architect of the

*Please see BEACH BOYS,*

**When you think of Summer and Cruisin—the only band you think of is the Beach Boys!!! VH-1's major summer promotion is "Still Cruisin". They will be giving away over a million dollars in Corvettes, one for every year it's in production. This video will be in "ten star" rotation on VH-1 all summer.**

**YOU CAN'T LOSE WHEN YOU CRUISE —  
WITH THE BEACH BOYS!!**

# BEACH BOYS

Continued

Beach Boys' often-imitated sound—and crested with "Kokomo."

The new Capitol release will be the band's first album in four years. Titled "Still Cruisin'" and due this summer, the record will be a combination of movie-related tracks including "Kokomo" and "Wipe Out" (a pairing with the rapping Fat Boys) and several new songs. After that, the contract contains an option for an album of all new material. Johnston calls it "the album of doom."

"Just because you've had a No. 1 doesn't mean you're automatic," Johnston said during a rehearsal break, acknowledging that the Beach Boys could go on forever recreating the endless summer with its stockpile of old hits. But that isn't good enough for him.

"It's records that matter," he said. "There's no point in touring without new records. It's just huge payments to me. We've got to be better than that."

David Berman, president of Capitol Records, was pleased to hear that the Beach Boys are going into their new arrangement with the label with that attitude.

"I think it's a pivotal point in

their career," he said. "I hesitate to say with them that it's ever make or break. As a touring entity so continually successful, I wouldn't say that if this record doesn't happen it's the end of them as a recording entity. They're too good and represent too much so that they won't ever be dated. But on the other hand, I'm glad they feel that way because it bodes well for the record."

It's clear to the Beach Boys what Capitol expects from them.

"Three hit singles, to tell you the truth," Jardine said. "That's what they told us."

"That's fair," Berman said. "That's what I would hope for."

But even one hit, coming on the heels of "Kokomo," would pay double dividends for Capitol, which still owns the Beach Boys' '60s catalogue, some of which is now on CD, with the much-anticipated and much-delayed CD release of the hailed "Pet Sounds" 1966 album still to come.

Said Berman: "We do anticipate that new hit Beach Boys record will help us exploit the catalogue, including but not limited to a 'Pet Sounds' CD."

Much is being made of Brian Wilson's role with the group. He will play only selected dates on this tour, including the Southland shows, with a four-song solo set

included. But he will be working throughout the summer in the studio creating new songs for the band, which is essentially the role he has played for the past 25 years.

"We're going back to the original formula," said Dr. Eugene Landy, Brian's controversial therapist, guide and co-writer who hovered around while Brian was being interviewed. "Brian is most valuable to the Beach Boys using him in the studio."

Still, many are perceiving this as a return to the fold for Brian, given his solo activities and the fact that he was not involved with "Kokomo." That impression was heightened last year when Love said in interviews that "Kokomo's" commercial superiority over Brian's solo album might prove to Brian that he needed the Beach Boys.

And Brian himself spoke of being accepted back into the Beach Boys.

"I'm very happy about it," he said. "And Mike seems to be happy for me being in the Beach Boys."

In any case, Brian's presence is paramount to Capitol. "Brian's involvement on this record is extremely important," Berman said. "But the fact that Mike Love and [producer] Terry Melcher came up with 'Kokomo' on their own without Brian means you've got a tremendous amount of talent there. I'm confident we can have quality material from all the Beach Boys."

## Old Beach Boys plastic washed up

By Ken Kessler

**E**xaggerating the situation, I could say that the Beach Boys have been poorly served in archive terms. After the flood of letters ceased, reminding me of the dozens of compilations we've enjoyed/suffered, I'd point out that (1) we're still waiting for weird Eugene to advise his patient Brian Wilson to give Capitol/EMI permission to release the back catalogue on CD (said to be imminent), (2) we're still waiting for *Smile* and (3) most of the back catalogue is out of print. Not much can be done about (1) and (2), but See For Miles has addressed (3) by reissuing *Shut Down Vol II* in wonderful stereo on the budget C5 imprint.

The liner notes suggest that this is one of the most rare of all the early Beach Boys LPs, at least in UK terms, while certain tracks (eg the infantile "Cassius' Love Vs 'Sonny' Wilson") date it to a comic degree. Even so, wrapped around the carsun-girls clichés are some of the finest early Beach Boys performances, including "Fun, Fun, Fun", "Don't Worry Baby" and "The Warmth of the Sun". It is, quite simply, a California classic.

I've never really researched it, but I betcha anything . . . that summertime is when everybody gets out their Beach Boys records'

— Carl Wilson

An NEC spokesman said: "We are delighted to confirm that The Beach Boys are coming.

**V**ETTE HAPPY: A VH-1 promotion that kicks off Aug. 12 will offer one viewer the chance to win 36 mint-condition Corvettes, ranging from a 1953 model (when the coupe was introduced) to a 1989. The contest is tied into the Beach Boys' single, "Still Cruisin'", set for release Monday (17). According to one source, an anonymous Japanese collector caught wind of the promotion early, and has issued an offer of \$1 million cash to anyone who wins the cars and wishes to sell them as a set.

BILLBOARD JULY 22, 1989

The Beach Boys will be playing two British shows in September: at the Birmingham NEC, September 6 followed by London Wembley Arena 8

# "still cruisin"

In Vorbereitung

3. 9. 89, Loreley, Freilichtbühne St. Goarshausen, 17.00 Uhr

OPEN AIR 89

**BEACH BOYS**  
**MOODY BLUES + special guests**

"Shut Down Part II", "Denny's Drums" and "Cassius Love" etc. But the rest is top notch including three classic ballads, "Don't Worry Baby". "The Warmth Of The Sun" and "Keep An Eye On Summer". There are two covers; Frankie Lymon & The Teenagers' "Why Do Fools Fall In Love" and "Louie Louie" - much closer to the Richard Berry original rather than the Kingsmen's hit version plus the big hit single "Fun Fun Fun" with its early fade on the stereo version. Finally, three little gems all under two minutes, not much longer than jingles. Forgotten favourite, "In The Parkin' Lot", classic Mike Love lead and Brian's soaring falsetto, one of Carl's early leads on "Pom Pom Play Girl" with its surprising (after living with the mono version for many years) percussive break. "This Car Of Mine" (old and broke now) with a Dennis Wilson lead closes side one far too soon.

Playing SHUT DOWN VOL 2 over the last few weeks has been like renewing acquaintances with an old friend and the memories just come flooding back, like wondering what was this snippet of a song I'd never heard before on "Cassius" Love vs "Sonny" Wilson? It was "Farmer's Daughter" and hearing it later on SURFIN' USA came as something of a disappointment.

C5 have changed the back slick, there are up to date sleeve notes by Roger Murdoch and a track listing in the correct order. The photo on the back is a bit dark but that's a small gripe because it's great to have SHUT DOWN VOL 2 in the record racks again for about £4.99 after all these years.

It is an essential part of any worthwhile Beach Boys' collection. Next on C5's list could be BEACH BOYS TODAY and SMILEY SMILE.

MIKE

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#### C O M P E T I T I O N (1)

To win a brand spanking new copy of SHUT DOWN VOL II on the C5 label just answer the following questions:

1. Who were Cassius and Sonny? (originally, not Love & Wilson)
2. What's a Pom Pom?
3. What were the Beach Boys tracks on SHUT DOWN VOL I ?

Closing date 22nd September - the day before Convention 89.

#### C O M P E T I T I O N (2)

To win the L.A. (LIGHT ALBUM) CD also three questions. You may, of course, enter both competitions together.

1. What does "Sumahama" mean?
2. Who sings the high vocal on "Love Surrounds Me"?
3. Which classical piece is "Lady Lynda" based on?

Closing date also 22nd September.

STOP PRESS..... LATE NEWS..... -000-

To the best of our knowledge these are now the confirmed Beach Boys tour dates. Aug. 26 Munich, Aug. 27 Neuendorf-Switz., Sept. 1 Berlin, 2 Hanover, 3 Lorelei, 6 Birmingham, 8 Wembley, 10 Dublin, 14 Stuttgart, 16 Vienna, 19 Monaco, 21 Marseille, 22 Paris.

JUST FOR BRIAN : CONCERT REVIEW

"Surfer Girl" had just ended. A sell-out crowd in the cozy (around 7,000 seats) Pacific Amphitheatre in Costa Mesa, California roared approval for The Beach Boys.

The group left the stage as a tall, slender man in leather pants, boots and a double breasted jacket vigorously bounded out from the wings. In a single spontaneous reflex, the audience rose to its feet as "Carl's brother, Brian Wilson!" picked up a mike.

The audience took their seats and Brian launched enthusiastically into the new "Country Feeling", a bright upbeat little country rocker. He was backed by the Beach Boys band, pre-recorded background voices and one unidentified musician. The lyrics were indistinguishable due to my near situation to the speakers. But Brian was in good voice and actively moving onstage. His "choreographed" moves appeared more natural than they did last summer in a U.S. TV appearance.

He was well-received by the audience. He discussed his next selection which he termed "a spineless song" until a strong drum beat had been added. With that, Brian satisfactorily delivered one of the best songs of his career, "Love And Mercy".

What can I say? I went to the show just for Brian. My eyes were moist, seeing him so animated. The large chain-smoking man who used to hunch over the beer can-littered piano and peer suspiciously at the audience is now a memory.

His final piece was "a car song for the 1980's". Revving engines roared from the speakers and Brian began "In My Car". Again, it was impossible to hear the lyrics except for bits. "In my car, I'm master of my fate... Celebrate" were all I could pick up. But the music was Brian of the 80's, a driving and impressive bass line, full-bodied harmonies and trademark falsetto.

The audience applauded warmly as he left the stage but responded more enthusiastically when the Beach Boys returned.

I hadn't seen the Beach Boys in nearly three years and had no intention of seeing them again until "something different" occurred. Brian's solo set was the catalyst.

A highlight was the tightness of the group's harmonies. Carl's vocals were as usual, wonderful. But there was too much of the now-regular "cheerleaders" in bikini tops and sarong skirts. This silly personification of "the California Sound" is distracting and destroys the fantasy. My own California fantasy created by Brian has nothing to do with girls in bikinis. It's an attitude, a mood or a feeling. And the imagination process Brian initiated is destroyed by their presence. Not to mention the integrity of the music is cheapened by this addition.

And why a group with such a marvellous and creative catalogue wastes their time with "Little Old Lady From Pasadena" and "Little GTO" is beyond me. Or doing a "Wipe Out" rap. I realise some members of the group have a "supply and demand" mentality; would it hurt to expand into some of their spectacular but lesser known pieces? I'd kill to hear "Let Him Run Wild: or "Please Let Me Wonder". A live "Wild Honey" or "Marcella".

It was a lovely evening spent with some old musical friends. The "new" Brian was icing on the cake. And just like a kid, I seem to want more icing than cake...

LAURIE KLOBAS

**CONVENTION 1989**

Further information for the eleventh event:- Saturday 23rd September 1989.

**VENUE:** The Visitation Parish Centre, adjoining 358 Greenford Road, Greenford.

**TICKETS:** **THE EVENT THIS YEAR IS ALL TICKET!!**

There appears to be some confusion over this situation. What we are seeking to achieve is that everyone turns up at the door with a prepaid ticket. Any subscriber to STOMP magazine can apply for a ticket whether they have previously attended a convention or not. If anyone purchases a ticket in advance for this year's event and for any reason cannot make it, we will refund the ticket price. However, the ticket will have to be complete with the counterfoil attached. Applications for refunds will not be accepted until after the 23rd September 1989.

Anyone who applied for a ticket and did not enclose an s.a.e. (and there has been quite a number) should have received their ticket/s with STOMP 73 or this issue (74). If anyone arrives at the door claiming to have lost or mislaid their ticket they will have to pay the full door fee of £10. (This is providing there are tickets that are not pre-sold, there are 350 tickets for the event.) Then after the weekend if they drop us a line we will be able to check the master list and pass a refund.

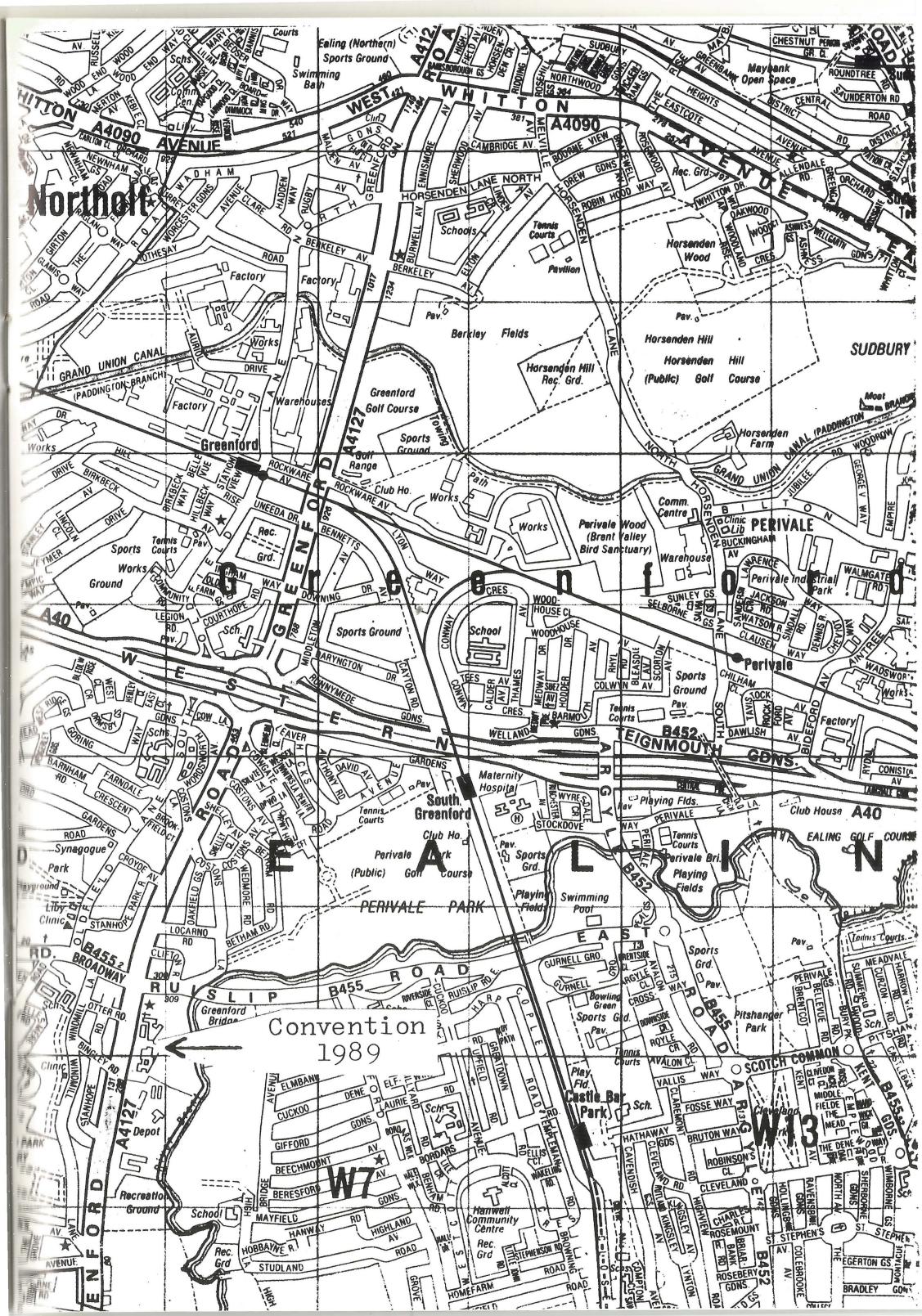
1989 Convention tickets are £5.00 each.  
1988 attendees, who can provide a ticket number £4.00.  
If there are any tickets left for sale at the door they will be £10.00 each.

Tickets are per person. Please send ticket applications to Beach Boys Stomp, PO Box 103, Farnham, Surrey GU10 3QG, enclosing a s.a.e. at least 6" x 3½". Cheques payable to BEACH BOYS STOMP.

We hope the above is clear. Please appreciate that the reason for making the tickets available in advance is to ease a considerable work load on the day.

TICKETS will be available until the 9th September. After this it will be on the door - provided they are not all pre-sold. Any postal applications dated after the 9th will be returned.

**ENTRY:** As with the above, much simplified for 1989. The doors will not be open before 11.00 am and there will be no signing in for ticket holders. Table holders are not allowed access until 10.00 am. There is no cafeteria on the premises, but sandwiches/snacks etc., will be available later in the day. We both understand that this facility last year was greeted with much appreciation and very much adds to this excellent venue. Children in wheelchairs are free. If anybody feels they have a problem with entry would they please contact Roy Gudge or Mike Grant before the 1st September.



**BADGES:** This year sees the return of the button badge. As in the past these will number 200, but it will be the first 200 through the door that receive a badge. Not those with ticket numbers 1 - 200. We hope that is quite clear.

**TABLES:** Tables are 4' x 2' and are available as follows:

Former holders: £10.00 each  
First time hirers: £15.00 each

After 1st September and on the day: £20.00 each.

Tables must be paid for with your application and posted to Beach Boys Stomp, PO Box 103, Farnham, Surrey GU10 3QG, enclosing a s.a.e. and with cheques payable to BEACH BOYS STOMP.

**ANYONE WISHING TO SELL ANYTHING MUST HAVE A TABLE.**

**TIMETABLE**

11.00 am	Doors open	4.00	2nd video session
12.00 - 12.15	Introduction	5.15	Draw for raffle
1.00 - 2.00	1st video session	5.30	Raffle
2.30	Quiz	6.00	Close
3.00 - 3.45	Auction		

**AUCTION**

1. Pet Sounds Gold album
2. US Stack O' Tracks (No booklet)
3. Brian Wilson press kit and promo CD
4. Autographed album
5. ??????????
6. ??????????
7. Pet Sounds CD - Japanese
8. US Party Album with photos

**RAFFLE**

1. The Beach Boys by David Leaf
2. Brian Wilson Words & Music CD
3. Surfs Up discography by Brad Elliot
4. Australian Rarities album
5. Australian Capitol Years CD set
6. Brian Wilson Words & Music LP
7. The Beach Boys by John Millward
8. Dumb Angel Gazette "Smile" issue
9. The Beach Boys by Byron Priess
10. Heroes & Villains by Steven Gaines
11. "It's Like Heaven" The Honeyes' LP
12. The Beach Boys by Ken Barnes.
13. Assorted programmes
14. Pack of promo singles
15. American Band video
16. The Beach Boys by Dean Anthony
17. Beach Boys tour sweat shirt
18. Sunkist beach ball, shorts & album
19. Brian Wilson autographed album
20. American Spring CD
21. Love & Mercy, Night Time & Melt Away promo CDs.
- 22.
- 23.

**NOTICE:** THE ORGANISERS RESERVE THE RIGHT TO MAKE ANY ADJUSTMENTS OR ALTERATIONS CONCERNING THE PROCEEDINGS THEY DEEM NECESSARY.

Any photography for any form of commercial publication for or in any magazine, book or equivalent is STRICTLY FORBIDDEN.  
Permission can only be sought in writing from BEACH BOYS STOMP.

**LOCATION:** Public transport access is very good with the No. 92 bus running from Greenford station to right outside the centre.

# POSTBAG

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DAVID BARKER

MORE STOMP FOLDER NEWS

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# NEWS

Is it a bird? Is it a plane? Is it a new Beach Boys album? Well... no, not exactly. Of the ten tracks comprising STILL CRUISIN', exactly half are of some vintage, spanning the years 1964 - 1988, thus leaving five new songs, all reviewed elsewhere. The album is due in August Stateside (LP No. 6192639, CD No. C292639), God only knows when in the UK, and will be trailered - again Stateside - on July 26th by a single, "Still Cruisin'"/"Kokomo"... well, sorta. According to our best intelligence, there will be no US vinyl 7" release, rather a promo-only CD single of "Still Cruisin'" and a cassette single (4JM4445) of the aforementioned pairing. Apparently, the UK release will be one of those ol' 7" vinyl things, as well as a 12" vinyl and 5" CD single. Confused? You should be. "Still Cruisin'" is featured in the upcoming movie. "Lethal Weapon II".

Should the new (ish) album prove successful Capitol will then take up their option for an album of all new material from the Boys. What's successful? According to Jardine, A.C., "Three hit singles..." So don't hold your breath, OK?

Given luck and a following wind, the band might arrive for their two UK gigs just as something 'new' is released over here. As of writing (24/7), only the Birmingham and Wembley gigs have been confirmed. The second (9/9) Wembley gig has been dropped and none of the other Euro-dates have been inked in.

**CD Corner:** From Japan comes the news that EMI-Toshiba are set to issue pretty much the entire Capitol catalogue in CD format. The release comes in two sections: July 28th sees the following out on the streets: SURFIN' SAFARI, SURFIN' USA, SURFER GIRL, LITTLE DEUCE COUPE, SHUT DOWN VOLUME 2, ALL SUMMER LONG, CONCERT!, TODAY, SUMMER DAYS, PET SOUNDS (with no bonus tracks), SMILEY SMILE - whilst on August 30th, PARTY, WILD HONEY, FRIENDS, 20-20, and LIVE IN LONDON burst free (no STACK O' TRACKS?).

Closer to home, the Pickwick issue of LIGHT ALBUM seems to be UK-only, whilst in the USA, Mobile Fidelity Sound Labs. offer a CD twofer, SURFIN' USA/SURFER GIRL.

The "Spirit Of The Forest" charity 45, featuring six seconds of Brian, didn't exactly set the UK charts alight, entering at 86 on June 11th, dropping to 98 next week and then out the week thereafter. No sign of a US release yet.

A couple of UK reissues to note are SHUT DOWN VOLUME 2, on the C5 label, and SPRING, the version put out last year on CD by Rhino Records in the States. On the See For Miles label, and slightly renamed SPRING PLUS, the album is available on both CD (SEECD 269) and vinyl (SEE 269).

Gary Usher is currently producing Air Supply. So what? So this - one of the tracks is reported to be Brian's "Magnetic Attraction". According to Usher, it's a corker...

To close, things televisual: the 25th Anniversary Special continues it's rounds of the UK regions, having lately shown up south of the Thames.. and in the US, the band have some sort of syndicated TV show going, "Endless Summer", comprising a guest artist, some 'live' and studio scenes and a sorta 'let's-all-sit-around-a-camp-fire-and-chat-and-sing-some-old-stuff-like-Smokey-Joe's-Cafe' bit. Those who've seen it say that, like most BB product, you take the good with the not-so...



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